Expression of Stylistic Convergence in Translation

Khudoyberdieva Nigora Sherali qizi
National University of Uzbekistan basic doctoral student
nigor.frans@mail.ru

A B S T R A C T	**A R T I C L E I N F O**

Being able to fully reflect the stylistic convergence in the translation is important in conveying the main ideas expressed in the translation to the reader. However, it will not be possible to fully translate the stylistic convergence due to incomplete understanding of the content of the work and differences in the language structure. According to translators, maintaining stylistic convergence in translation is the main criterion of adequate translation, but it is impossible to fully translate stylistic convergence in all translations, and in some texts, stylistic tools used in the original are partially translated, and in some cases, they are omitted

Introduction. Before discussing the issues of stylistic convergence and its rendering in translation, we found it permissible to briefly mention the emergence of the term convergence and the linguistic definitions given to it. The term convergence was first used by Ch. Darwin in the field of biology to describe the process of the appearance of similar aspects in two species of animals under the influence of the environment. Later, this term entered the fields of linguistics, journalism, economics and became an active concept. Convergence is defined in Russian dictionaries as follows:

"Конвергенция (лат. convergentio «сближение»)—уподобление, сближение двух или более элементов языка. Конвергенция проявляется на всех уровнях языка. В фонетике конвергенция приводит к уменьшению разнообразия звуков вследствие исчезновения некоторых вариантных и инвариантных различей. Так, существовавшие в древне-русском языке зауки ять и [э]совпали в одном звуке [э]. В резултате территориальной близости, длительных и интенсивных культурных связей наблюдается конвергенции двух или диалектов, выражающаяся в развитии сходных лексических, фонетических, грамматических черт и образованиии языковых союзов. Против.:дивергенция."[1]

Convergence is the process of similarity of two or more elements in a language and a linguistic phenomenon that occurs at the phonetic, lexical, and grammatical levels of language.

Research methods. In the studies of most scientists, the issues of convergence and divergence have been studied at the phonetic level.

A divergent sign is an element that tends to change under the influence of various intralinguistic or extralinguistic factors in the basic model for a language family. This term comes from semiotics, which means signs (symbols, symbols, etc.) that undergo formal or functional changes that occur in the elements of the basic model.

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[1] Стариченок В.Д. Большой лингвистический словарь. Ростов-на-Дону.:Феникс.2008.-С.256.

Results and discussions. In her research, Sh.Koldosheva compares the Uzbek language with other Turkic languages and analyzes the convergent and divergent phenomena that occurred in its phonetic system. At the same time, the scientist touches on divergent and convergent signs in different dialects of the Uzbek language. Sh. Koldosheva studied the phenomena of convergence and divergence in the phonetic system of the Uzbek language and came to the following conclusion:

"1. The task of divergent signs is to bring innovations to the language by creating a phonetic form, grammatical form, or lexeme from the dialect or languages, to create new forms of the language, more precisely, the dialect, language and larger units, by activating the innovations functionally, or thereby to a new functional-structural stage of the language. is a transition.

2. The goal of convergent symbols is to preserve the integrity of the unity of the language, which does not lead to the idea that convergent symbols do not develop, stop the language from developing. When divergent signs reach a certain stage and become a member of the phonetic, lexical or grammatical norm in some languages, they become convergent signs, that is, divergent signs began to enter functional options such as languages and dialects, which were not previously observed, and as a result, singularity becomes common. Divergence becomes convergence.

3. Divergent characters are called divergent isogloss phenomena in traditional linguistics. Convergent characters are called convergent isogloss phenomena.

4. Divergence processes usually occur more and more actively in the peripheral areas of the areas where the language family is spread. The activity of convergent signs is observed in the areas where language contacts between the center and groups are intensive.

Although phonetic convergence and divergence have been deeply studied in a number of scientific researches of Uzbek scientists, their stylistic aspects have not been considered as a separate study in modern Uzbek linguistics. From this point of view, the phenomenon of stylistic convergence and its presentation in translation become relevant in Uzbek linguistic translation studies.

The American scientist M. Riffater called the use of several stylistic tools together in one text as convergence. M. Riffater emphasizes that one stylistic tool dominates in stylistic convergence, and the other stylistic tools serve to increase its level of expressiveness.

In order to define stylistic convergence in scientific researches of V.M. Nelkenbaum, the definition of the term convergence in encyclopedic dictionaries is given.

However, since the author could not find a perfect definition of the concept of stylistic convergence neither in the encyclopedic dictionary nor in other dictionaries published in the Russian language, the term "convergence" in the dictionary "Clovar ritoricheskix priyomov" by T.G. Khazagerova and L.S. It is limited to a simple definition in the form of summation and a tool performing a specific stylistic task. The scientist notes the following three functions of stylistic convergence:

 1) emphasize the information expressed in the text;

2) ensure consistency and coherence of the text;

3) increase the expressiveness of the text. Stylistic convergence has been studied by many scholars from the point of view of linguistics, but there are few studies on the transfer of stylistic convergence in translation. Being able to fully reflect the stylistic convergence in the translation is important in conveying the main ideas expressed in the translation to the reader. However, it will not be possible to fully translate the stylistic convergence due to incomplete understanding of the content of the work and differences in the language structure. According to translators, maintaining stylistic convergence in translation is the main criterion of adequate translation, but it is impossible to fully translate stylistic convergence in all translations, and in some texts, stylistic tools used in the original are partially translated, and in some cases, they are omitted. This leads to a significant decrease in the level of translation adequacy. Scientists divide convergence into three large groups:

1) phonetic convergence;

2) stylistic convergence;

3) syntactic convergence.

However, it is difficult to draw a clear line between stylistic convergence and syntactic convergence. Because stylistic convergence occurs in the structure of the sentence.

Four types of convergence are found in texts.
1. Lexical convergence of stylistic tools;
2. Lexical-syntactic convergence of stylistic tools;
3. Phono-lexical convergence of stylistic tools;
4. Convergence of mixed type.

In addition, stylistic convergence is divided into two types according to the interaction of the stylistic tools contained in it. The first type of stylistic convergence is called unicentric convergence. In this type of convergence, one stylistic device dominates the stylistic convergence, and other stylistic devices serve to enhance its meaning. The second type of stylistic convergence is called polycentric convergence, in which all stylistic devices have the same importance

The next type of stylistic convergence differs according to the level of activity and is divided into local convergence and textual convergence. Local convergence is narrowly at the level of a phrase, sentence, paragraph, while textual convergence covers stylistic devices at the level of the entire work.

Soloveitchik-Zilbershtein, while analyzing the stylistic convergence reflected in the works of Boris Pasternak, Irina Adolfovna, touches on the main stylistic tools that constitute convergence in the text one by one, and stylistic figures such as metaphor, metonymy, anthropomorphism and simile are important in creating stylistic convergence in B. Pasternak's work. proves its importance through examples. As we mentioned above, the role of stylistic convergence in increasing the artistic effectiveness of the idea in the work is incomparable, and each writer and poet uses different stylistic tools in this process based on their stylistic skills. The process of translation is also inextricably linked with this process, and translation of stylistic convergence and its constituent means requires the translator to have deep stylistic knowledge in addition to linguistic knowledge.

Soloveitchik-Zilbershteyn Irina Adolfovna studies the stylistic convergences expressed in the works of Boris Pasternak into such types as one semantic core and one without a semantic core, irregular stylistic convergence and sequential stylistic convergence according to the interaction of stylistic tools.
 In the scientific research of E.V. Ivanova, based on the scientific theories of A. Popovich, the following models of translation of convergence from English to Russian were distinguished:
1) the stylistic convergence of the original is completely reversed in the translation;
2) the stylistic convergence of the original is partially preserved in the translation due to the fact that part of the stylistic convergence is replaced by other stylistic means;
3) таржимада баъзи стилистик воситалар мавжуд эмаслиги сабабли аслиятдаги стилистик конвергенция қисман сақланган;
4) in the translation, the stylistic convergence of the original is not only completely preserved, but in addition to the existing methods, additional stylistic tools are added;
5) the stylistic convergence of the original changes in the translation, because some stylistic tools are replaced by others, some stylistic tools disappear, and stylistic tools that are not present in the original meet in the translated text.

Although these models classify the presentation of stylistic convergence in English-Russian translation texts, in our opinion, the presentation of stylistic convergence in all translations can be grouped based on these models.

In giving a cognitive image of stylistic convergence in translation, the scientist divides into stages such as analyzing stylistic convergence in the original text and determining the cognitive model, analyzing stylistic convergence in the translated text and determining the cognitive model, and in the third stage comparing stylistic convergences in the original and translation and their cognitive models. E.V. Ivanova analyzes stylistic convergence in texts translated from English to Russian based on the above five models.

Conclusion. The cited sources show that Uzbek scientists studied the concepts of convergence and divergence only at the phonetic level. The researches of Russian scientists in the framework of convergence are quite significant, detailed information is given about stylistic convergence, its types and the method of reproducing stylistic convergence in translation. A number of Russian scholars analyzed the text of works translated from

English to Russian in the study of stylistic convergence in translation. As a result of the analysis, several models of translation of stylistic convergence were developed.

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